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OPERA FESTIVAL: Eight Days, Beginning Friday, February 3rd, 1950
Matinees: Wednesday, February 8th and Saturday, February 11th, at 2.20 p.m.

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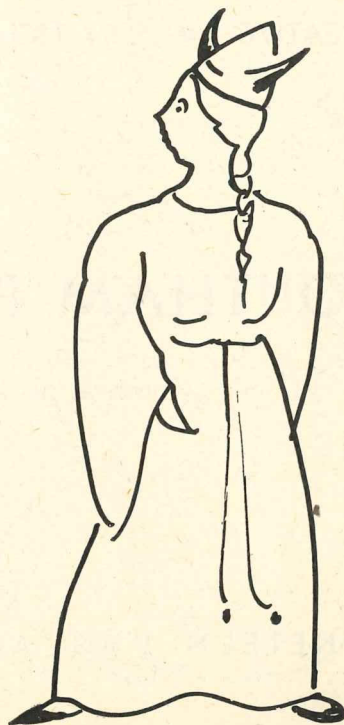
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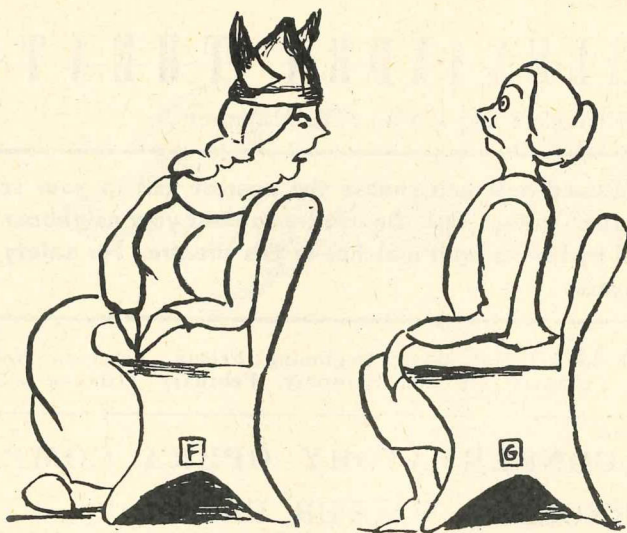
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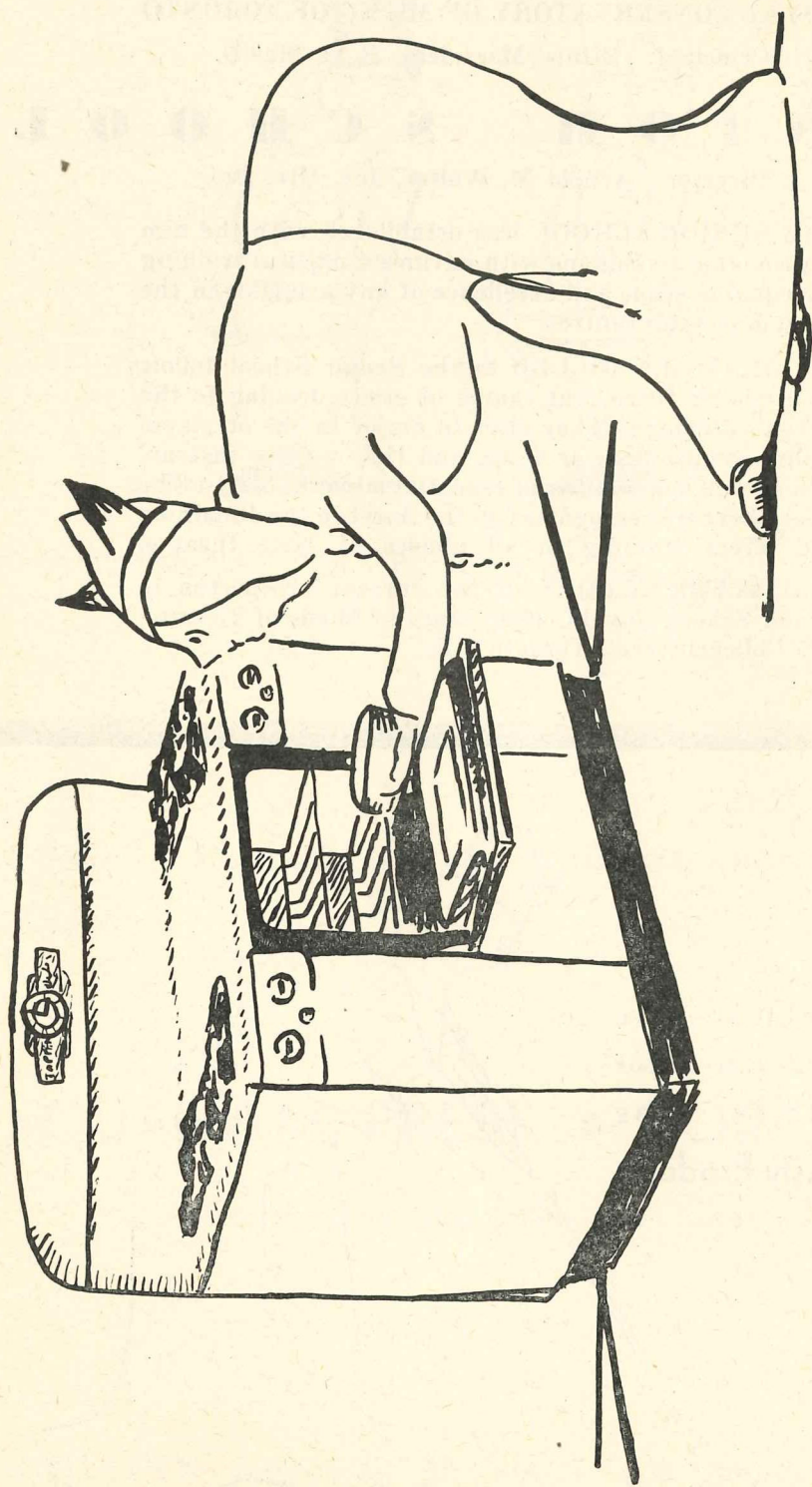
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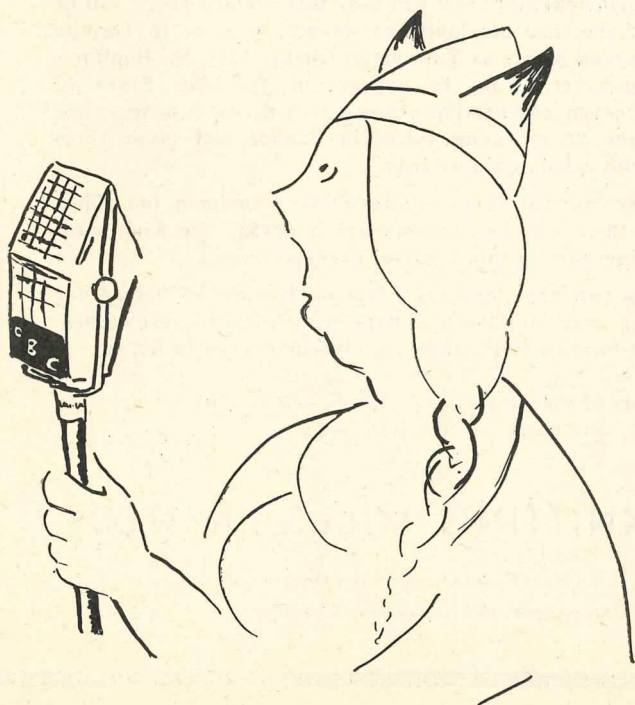
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DR. ARNOLD WALTER came to Canada in 1937 with a broad European background as composer and musicologist. A graduate of the Universities of Prague and Berlin, he spent a number of years in musical research in Spain and England. In Canada, he was appointed to the staff of Upper Canada College and later to the Royal Conservatory of Music, where he became director of the Senior School in 1945. He is also the founder and director of the Royal Conservatory Opera School.



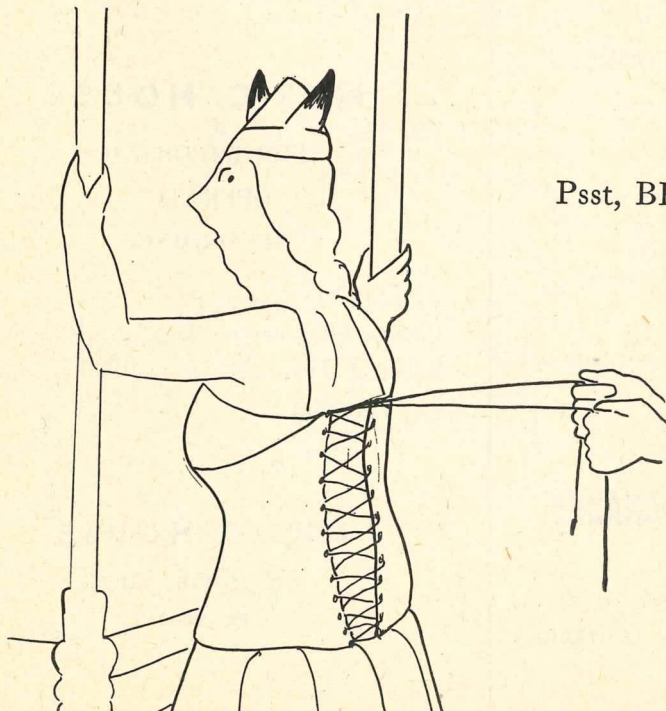
HERMAN GEIGER-TOREL is one of the world's leading members of a profession as rare as tea-testing. He was trained as a musician but later decided to turn his talents to operatic stage direction, where his feeling for the theatre could combine with his musical background. A pupil of the late Lothar Wallerstein, he has been engaged as stage director in the leading opera houses of Europe and South America, and at present divides his year between the Toronto winter season and the seasons of Central and South America.

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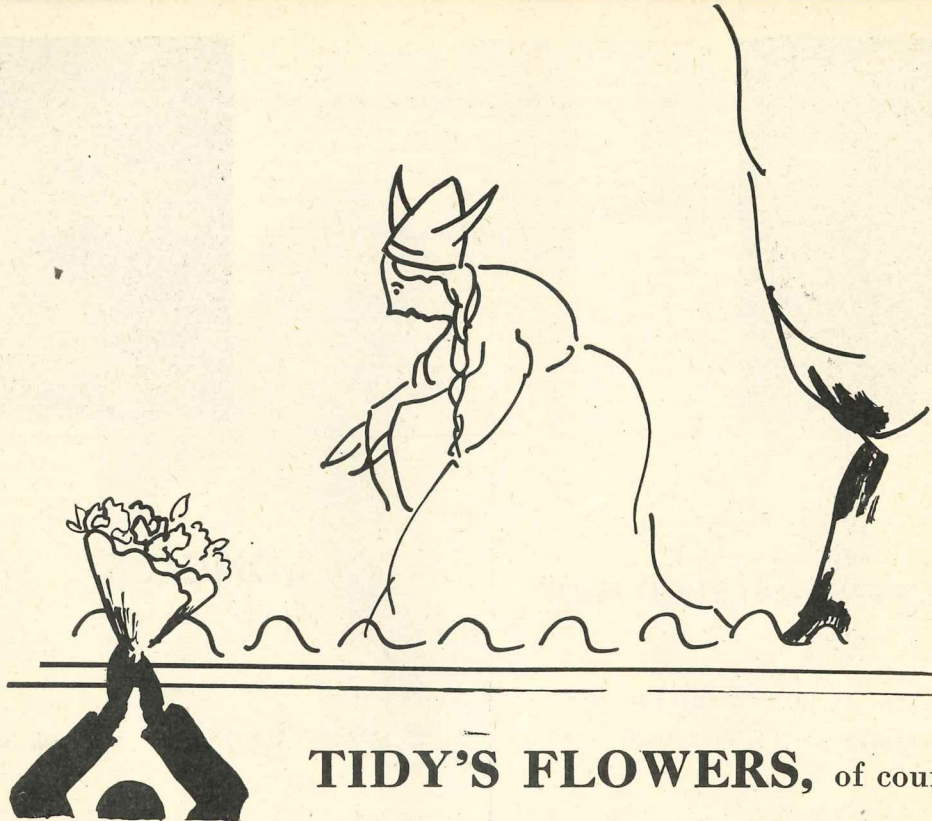
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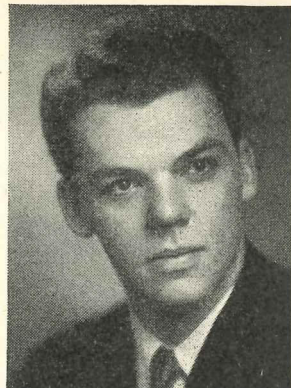
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NICHOLAS GOLDSCHMIDT is a graduate of the Vienna Academy of Music. After gaining considerable experience as opera conductor in Europe, particularly in Czechoslovakia, he went to the United States where he became Head of the opera departments of the San Francisco Conservatory of Music, Leland Stanford University, and Columbia University. In Canada, he has become widely known as a conductor of the C.B.C. Opera Company, of which he is a member of the board of directors.



GEORGE CRUM, chorusmaster and assistant conductor, studied piano with Mona Bates and was one of the original members of the Company's staff, as vocal coach. Last summer, he was associated with the National Opera Company in Guatemala, where Mr. Torel was stage director and the noted composer Miguel Sandoval musical director.

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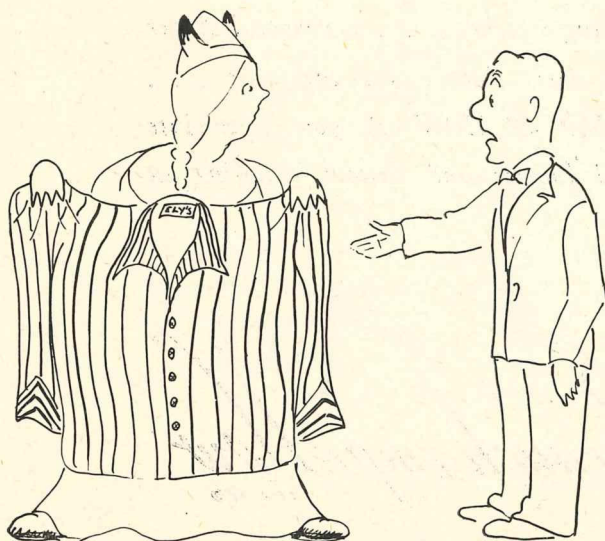
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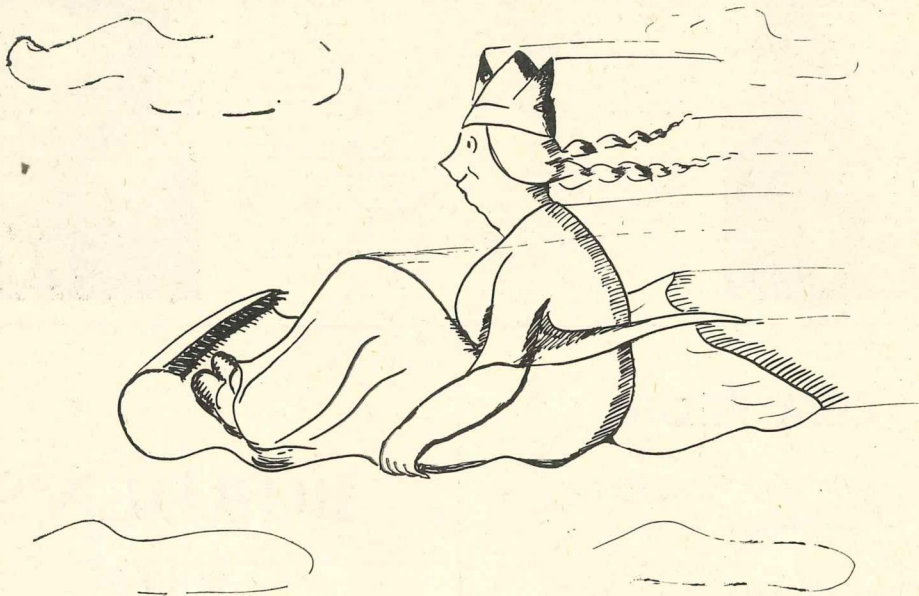
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LYDIA ENGLESMITH, painter, producer, and stage designer, is a granddaughter of Henri Briet, French caricaturist of the early 1900's. A Parisienne, she was educated at the Sorbonne and the University of London, and has resided in Canada since 1946.



GEORGE ENGLESMITH was born and educated in England, spent his youth in Texas. He is well-known as an architect, designer, writer and lecturer, and a member of the staff of the University of Toronto. He is President of the Association of Canadian Industrial Designers, and member the S.I.A. & R.A.I.C.; is an A.R.I.B.A. He has become a leading exponent of contemporary design in Canada.

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Feb. 24—WINIFRED HEIDT, Contralto
Alfredo Antonini, Conducting
Mar. 3—EDMUND HOCKRIDGE, Baritone

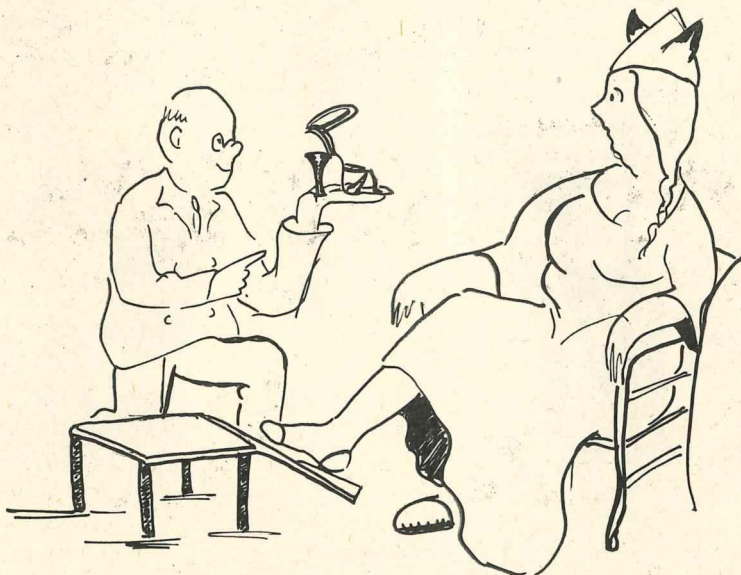
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Mar. 10—REGINALD GODDEN, Pianist
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RIGOLETTO

SYNOPSIS

From his very first acquaintance with Victor Hugo's play "*Le roi s'amuse*", Verdi saw in it great possibility as the basis for an operatic libretto. With Piave he planned an adaptation of the drama under the title of "*La Maladizione*", or "*The Curse*". However, both the play and the libretto had as their two central characters the licentious Francis I and his jester Triboulet, and the Italian censorship would not permit any unfavorable representation of royalty. And so at the suggestion of the authorities Piave changed the locale (Paris became Mantua), the names of all the characters (the King became the Duke of Mantua and Triboulet became Rigoletto), and the title; and in this form the opera was produced. Hugo, who had previously had trouble with the censorship over the first production of his play, was outraged at its distorted adaptation in "*Rigoletto*", and actually attempted to have the Paris première of the opera banned.

ACT ONE

The curtain rises on a scene of courtly festivity in the glittering palace of the Duke of Mantua. The Duke tells Borsa, one of his courtiers, of an attractive young girl who lives in a carefully secluded house where a mysterious stranger visits, and with whom he has recently been keeping nightly rendezvous. He breaks into an effervescent song expressing his scorn for faithful lovers; to him no one woman is dearer than another. We see a practical application of his philosophy as a minuet is played and he flirts openly with the lovely Countess Ceprano. Rigoletto the hunchback jester, favored by the Duke but hated by the courtiers, taunts Ceprano as his wife is led away by the Duke. Dancers assemble to entertain the company; then Marullo, another courtier, enters and tells the others excitedly of his discovery that Rigoletto has been playing Cupid on the sly.

The Duke and Rigoletto now return to the gathering and we see the jester at his most vicious, inciting the Duke to all kinds of wild measures to get rid of Ceprano and seduce his wife. The court is angered and Ceprano, the most outraged of all, calls on the others to help him punish Rigoletto by surprising the hunchback's tryst that evening. Even the Duke is wearying of Rigoletto's cruel jests, and the assembly returns to its mood of light-hearted gaiety when it is interrupted by the dramatic entrance of Count Monterone. He is an elderly nobleman whose daughter's honor the Duke has transgressed, again on Rigoletto's subtle encouragement. The jester, playing the Duke's part, derides and mocks the old man. Monterone rings down a terrible curse on

Rigoletto for daring to laugh at a father's broken heart. He is seized by the Duke's guards and led away.

ACT TWO

It is later the same night, the scene a secluded street with Rigoletto's house on one side and nearby the palace of the Count Ceprano. Rigoletto, still brooding on the dreadful curse of Monterone, meets the sinister Sparafucile (whose name in Italian means "gunman"), who introduces himself as a professional assassin, willing for a fee to rid the hunchback of any of his enemies. He asks Rigoletto to call on him if and when his services are needed.

Rigoletto is now left alone. He soliloquizes on his wretchedness. His hate for his pleasure-loving master and the spiteful courtiers has twisted his soul as his body. And now we see the other, more tender and more secret, side of his nature. He has a daughter, Gilda; it is she whose seclusion he preserves jealously; his carefully guarded visits to her here in this quiet place have been taken for love-meetings by the courtiers. Gilda now appears and tries to console her father in his obvious grief. Rigoletto refuses to tell her anything of her dead mother, denies her even the knowledge of his own name, and warns her and her guardian Giovanna to preserve the utmost secrecy, admitting no strangers and speaking to no one but himself. He is, he says, surrounded by enemies who would rob him of his one sweet consolation, his only daughter. Suspecting an intruder, he nervously looks about, and unnoticed the disguised Duke slips into the yard of the house. Rigoletto makes his farewell.

Gilda tells Giovanna of her growing love for the young man who visits her each night, and of her remorse at keeping the meetings a secret from her beloved father. The Duke now approaches, dismisses Giovanna, and makes ardent love to the beautiful Gilda. He hesitates as she asks his name, and then tells her he is Walter Maldé, a poor student. Giovanna returns to warn the lovers that she hears approaching footsteps. They part and Gilda is left to muse wistfully on the dear name of her lover. Slowly she enters the house and is heard still repeating "Walter Maldé" as she disappears from sight.

She has been overheard by Ceprano and the masked courtiers, who have come, as they promised, for revenge on Rigoletto. The hunchback returns now and Marullo surprises him in the darkness. At first Rigoletto suspects their trickery, but Marullo pretends the Duke has sent them to abduct the Countess Ceprano and asks him to help them. Relieved,

RIGOLI

AN OPERA IN

Libretto by FRANCESCO MARIA PIAVE

CAST (in order of appearance)

Duke of Mantua	- - - -	Roger Doucet
Borsa, a courtier	- - - -	Frank Crane
Count Ceprano	- - - -	Ernest Adams
Countess Ceprano	- - - -	Patricia Snell
Rigoletto, the Duke's jester	- - - -	Gilles Lamontagne
Marullo, a courtier	- - - -	Andrew MacMillan
Count Monterone	- - - -	William Blaine Williams
Sparafucile, an assassin	- - - -	Jan Rubes
Gilda	- - - -	June Kowalchuk
Giovanni, her guardian	- - - -	Margaret Hitchcock
Page	- - - -	Margaret DesJardins
Usher	- - - -	Glenn Gardiner
Maddalena	- - - -	Margaret Kerr*

* Joan Hall will sing Maddalena on February 8.

CHORUS

Eve Allott, Joan Bain, Patricia O'Day, Victoria Parniak,
Elizabeth Puley, Fionia Skakun, Helen Spicer, Pauline

CONDUCTOR	- - - -	NICHOLAS GOLDSCHMIDT
STAGE DIRECTOR	- -	HERMAN GEIGER-TOREL
Chorusmaster and		
Assistant Conductor	- -	George Crum
Choreographer	- - -	Rita Warne
Stage Design and Decor	-	George and Lydia Englesmith
Settings executed by	- -	Robert Hall and George Clark

Costumes designed by	-
Costumes executed by	-
Wardrobe assistant	- -
Coach	- - - -
Concertmaster	- - -
Assistant stage director	-
Stage management	- -



LETTO

FOUR ACTS

Music by GIUSEPPE VERDI

CHORUS (Continued)

Young, Jack Asher, Arthur Bardsley, George Barrs, James Beer, Sydney Melville, James Milligan, Dmitri Nikiforuk, Ralph Roose, Harry Tulk, Douglas Scott, Robert Sturgess.

BALLET

Shirley Ash, Margaret Bruce, Marilyn Dunnett, Helen Durling, Audrey Powell, Olivia Wyatt, Carole Watkins, Sonia Haliechuk, Clayton Jubb, Aylmer MacDonald, John Ferguson.

SOLDIERS: David Judd, Peter Freyseng, Fred Irwin, Edward MacInnis.

Synopsis of Scenes

Act I—The palace of the Duke of Mantua.
Act II—A secluded street, by Rigoletto's house.
Act III—A room in the Duke's palace.
Act IV—An inn, by the river.



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Brochure, poster and
programme design by - - George Englesmith
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Rigoletto allows himself to be masked and holds the ladder while the courtiers enter his own cottage and run off with his own daughter. Rigoletto tears off the mask and finds himself alone; he sees that he has been duped and once more thinks of Monterone's curse.

ACT THREE

In an ante-chamber of the palace, the Duke is found distraught over the proceedings of the previous night: he returned to the cottage after his flight to find it deserted and Gilda, as he fears, stolen away. It now appears that he is genuinely in love with her, and anxious for her safety. The courtiers enter and describe to him how they managed to snatch away the maid they believed to be the unknown mistress of Rigoletto and bring her to the palace. The Duke realizes that the stolen beauty is really his own Gilda, and as he leaves, exulting over the news, the courtiers express their amazement to see him, usually so flippantly gay, now evidently really enraptured.

The betrayed Rigoletto now comes in, trying to conceal his rage under a pretense of jesting and gaiety. The courtiers make fun of him, as he tries to discover more of their cruel plot. The Duchess' page enters with a message for the Duke, and the courtiers' excuses to him, overheard by Rigoletto, suggest to the jester that the Duke has Gilda here in the palace. Outwardly raging now, he demands entrance to the inner room, but his way is barred by the courtiers. He madly accuses them of stealing his only daughter, and as the word "daughter" registers on the courtiers his mood changes from anger to pleading, and he cries out to them to give Gilda safely back to him.

Gilda now rushes into her father's arms, and pathetically tells him how her innocent deception of him has led to her betrayal. Just then the guards enter leading Monterone to his cell. The old man bitterly cries out against the Duke who, though cursed, still goes free and unpunished. Rigoletto takes up his last words and promises a terrible vengeance against the Duke.

ACT FOUR

The scene for the last Act discloses a lonely road by the river Mincio, and the inn kept by Sparafucile and his alluring sister and partner-in-crime Maddalena. Outside Gilda is telling her father that she still bears great love for the Duke. He bids her look into the inn. She

sees the Duke, again disguised. He orders rooms and a meal and as Sparafucile serves him he sings a song of the fickleness of women. (In Hugo's play the song at this point was "*Souvent femme varie*"; supposed to have been written by Francis I himself.)

It is evident now that Rigoletto has hired Sparafucile to do away with the Duke, and that the latter has been lured here by Maddalena. The coquette now appears. The Duke speaks to her of love and she laughs at him, while from outside Gilda weeps at seeing her love in the arms of another and her father tells her to forget the faithless Duke.

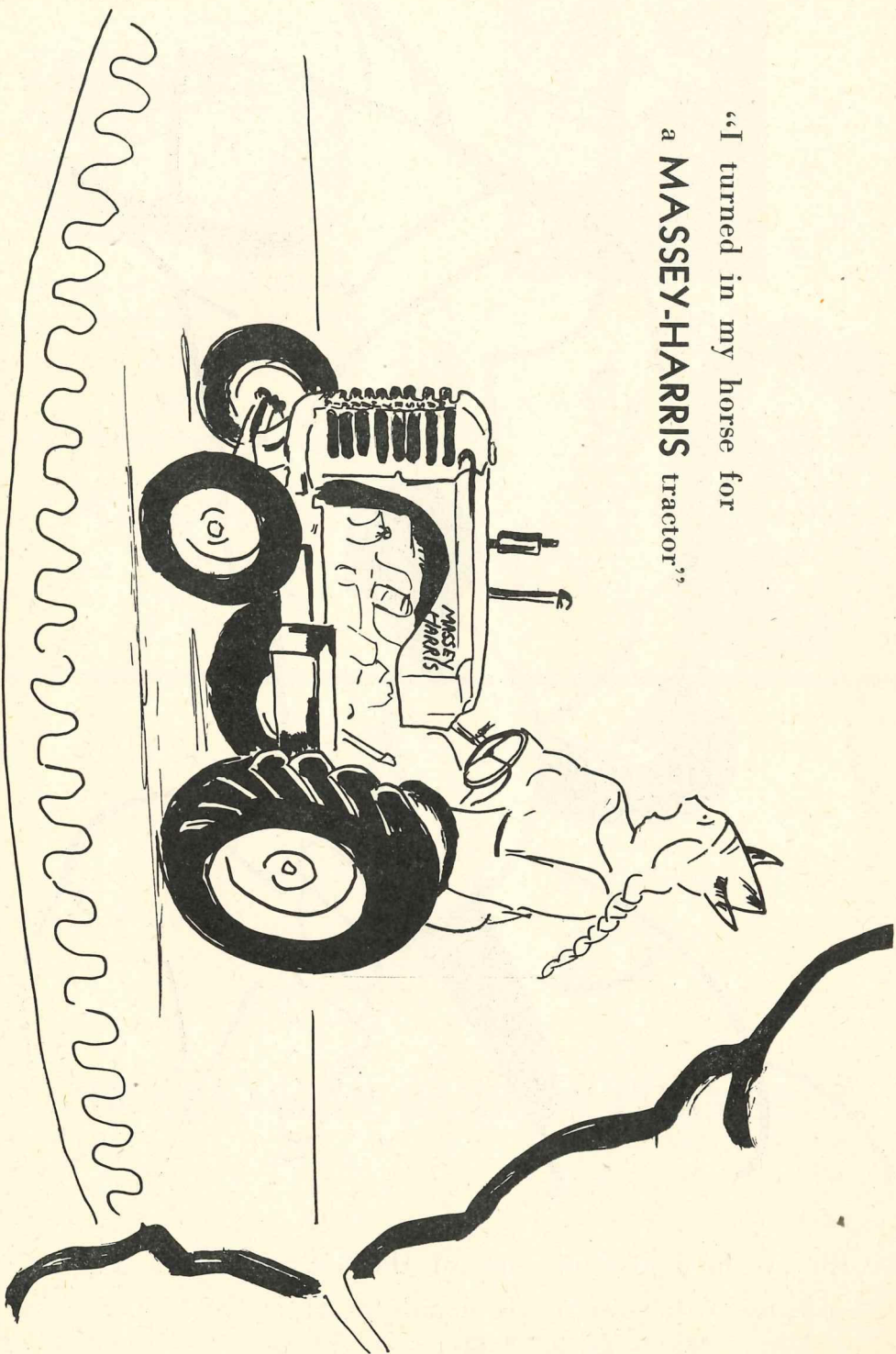
Rigoletto sends his daughter away with instructions to disguise herself in male attire and escape with all possible speed to Verona where he will meet her. He now gives Sparafucile a purse in part payment for the assassination of the Duke: "One half now, the other half when the deed is done". He will return, he says, at midnight, to dispose of the corpse himself.

A storm is approaching. Sparafucile shows the Duke to his chamber, and still singing snatches of his light-hearted tune the Duke falls asleep. Gilda has disobeyed her father and now returns, in male attire, to overhear the black plotting of Sparafucile and his sister. Maddalena is evidently infatuated with the Duke, and begs her brother to spare his life. Could he not murder the hunchback instead? This is against Sparafucile's professional code, but after some persuasion he agrees that to save the sleeping Duke and still keep his bargain he will take the life of the next traveller to enter the inn. Gilda, hearing the brutal scheme, resolves to die for the man she loves, even though she knows he has betrayed her. As the storm outside becomes more and more violent, Gilda enters the inn; Sparafucile murders her; she screams; all is left in darkness.

The tempest dies down and Rigoletto appears out of the dark. A clock chimes the midnight hour, and Sparafucile gives the hunchback the body wrapped in a sack, in exchange for the remainder of his money. At last, thinks the jester, he has his revenge. But from the inn there comes the sound of the Duke's voice, singing his gay song. Slowly realizing that he has been tricked, Rigoletto tears open the sack and finds the fatally wounded Gilda. She asks his forgiveness and dies, and he, deprived now of his only joy by the fulfilment of a father's curse, falls to the ground sobbing in anguish and despair.

— JOHN BECKWITH

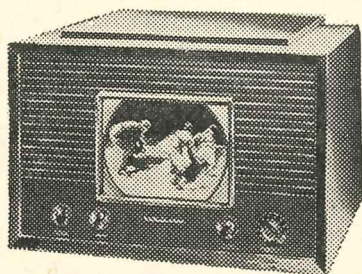
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RITA WARNE

approached the serious study of ballet from her experience as a pianist and her general musical background. In the last five years she has developed an outstanding group of dancers at the Toronto Ballet School and at its summer camp in Algonquin Park. She was choreographer for the Company's production of "The Marriage of Figaro" last season.

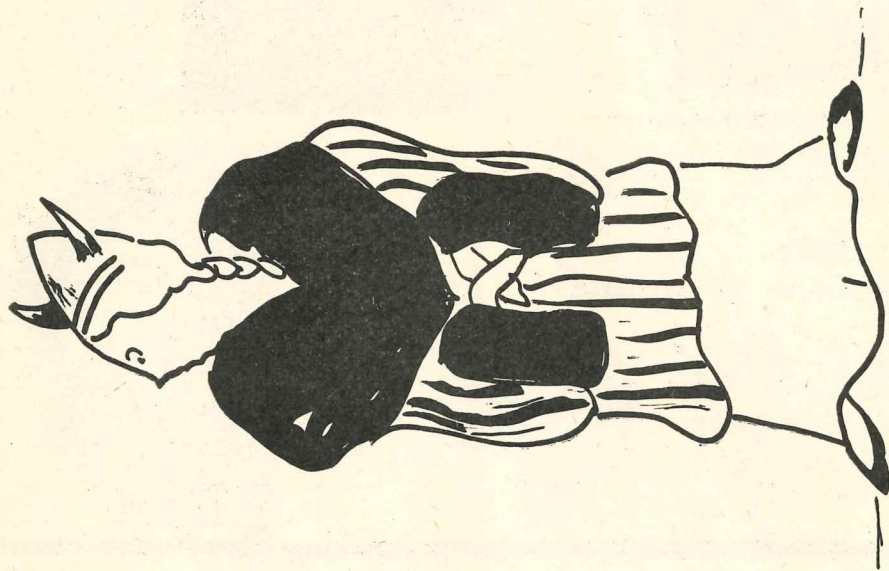
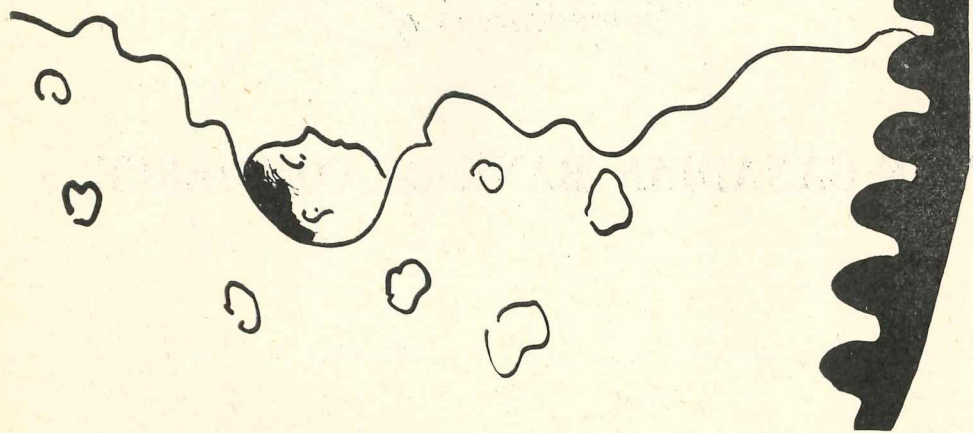
**STEWART
BAGNANI**

a native of Toronto, approached her specialty, costume design, as a student of the history of art. She studied abroad, especially in Italy, and has been associated with the Company for the past three seasons.



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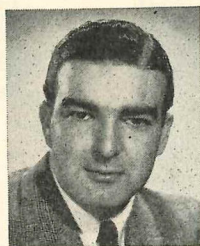
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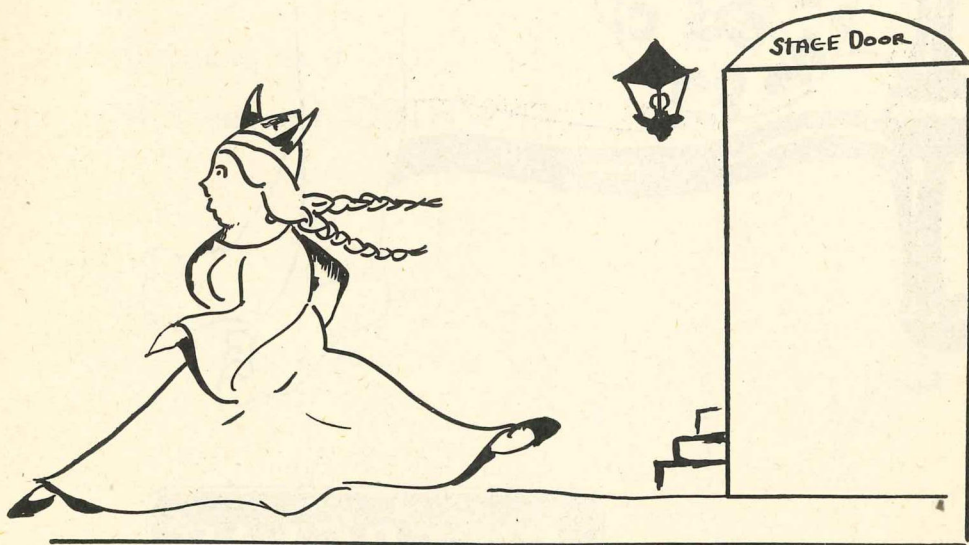
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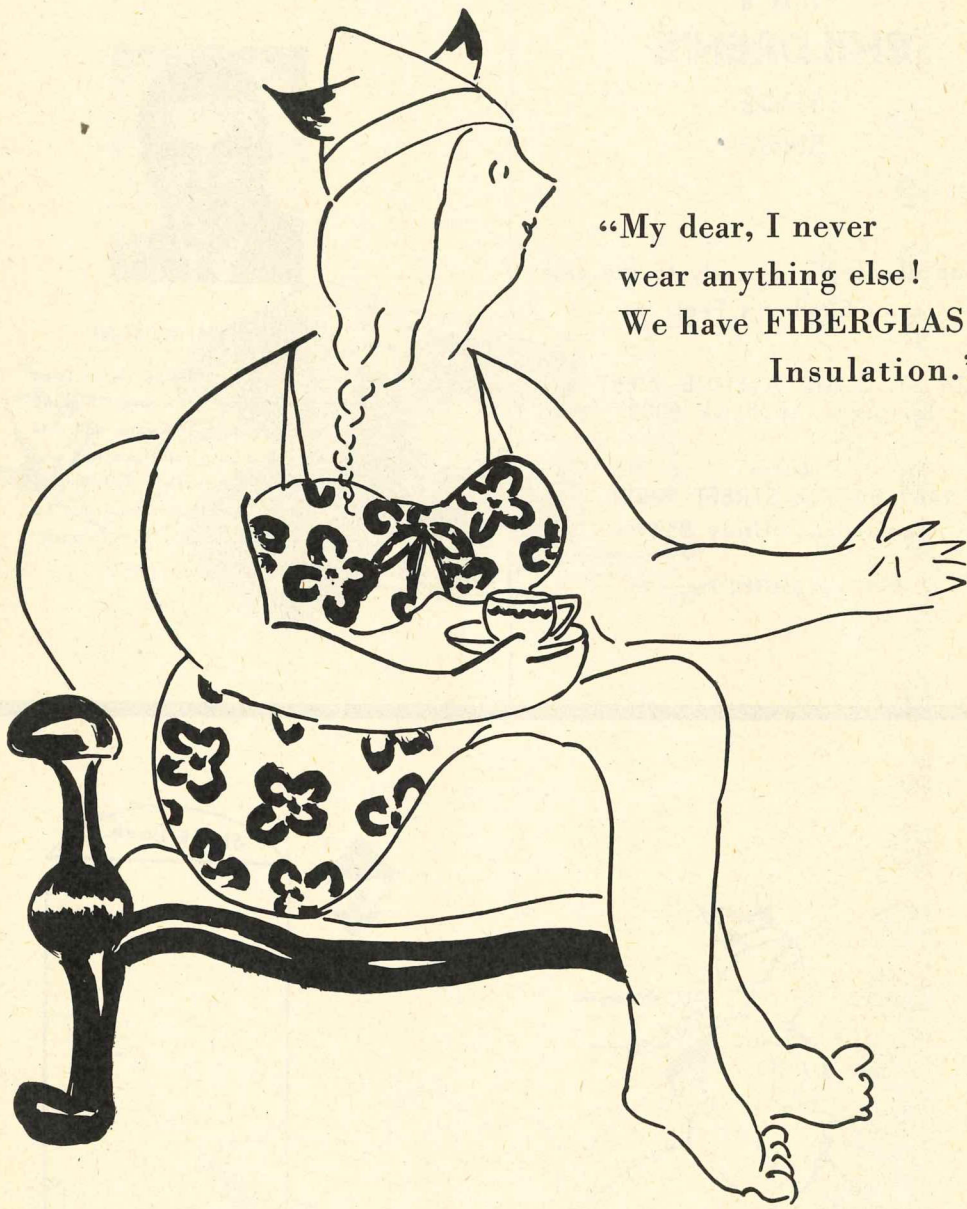


GILLES LAMONTAGNE

was born in Montreal and comes from a musical family. He won a "Singing Stars of Tomorrow" award in 1948 which brought him a radio contract and an opportunity for further study in Toronto. He has sang Germont in "La Traviata" and Ecamillo in "Carmen" with the CBC Opera Company.



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JAN RUBES

came here from Prague after distinguished appearances with various European opera companies. He has made an outstanding success in opera and concert, and will star in the film "Forbidden Journey."



JUNE KOWALCHUK

is a 22-year-old coloratura soprano from Regina. She won several firsts in the Kiwanis Music Festival last year and awarded highest honours in the C.N.E. singing competition. She will leave shortly for concert commitments in Saskatchewan.

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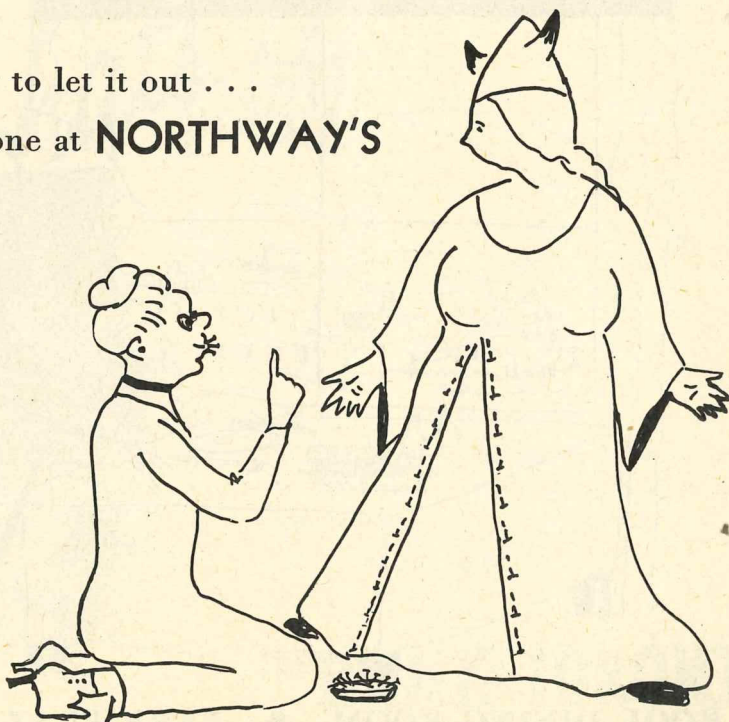
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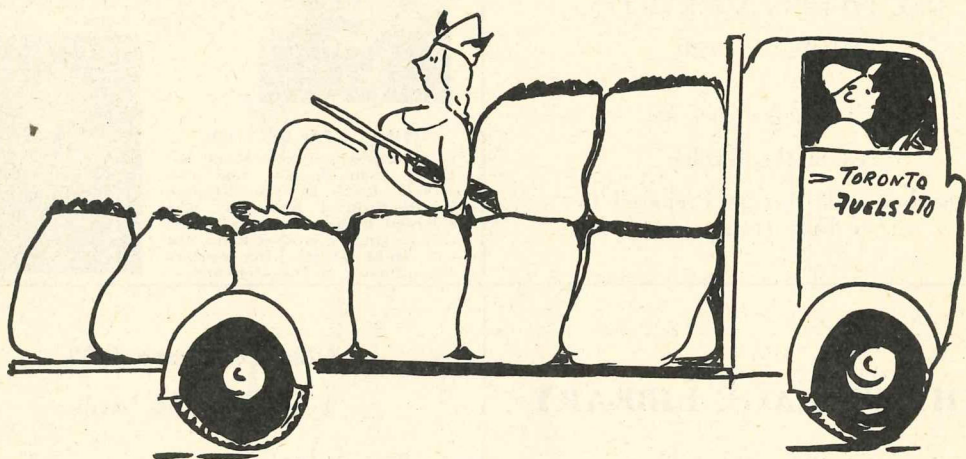
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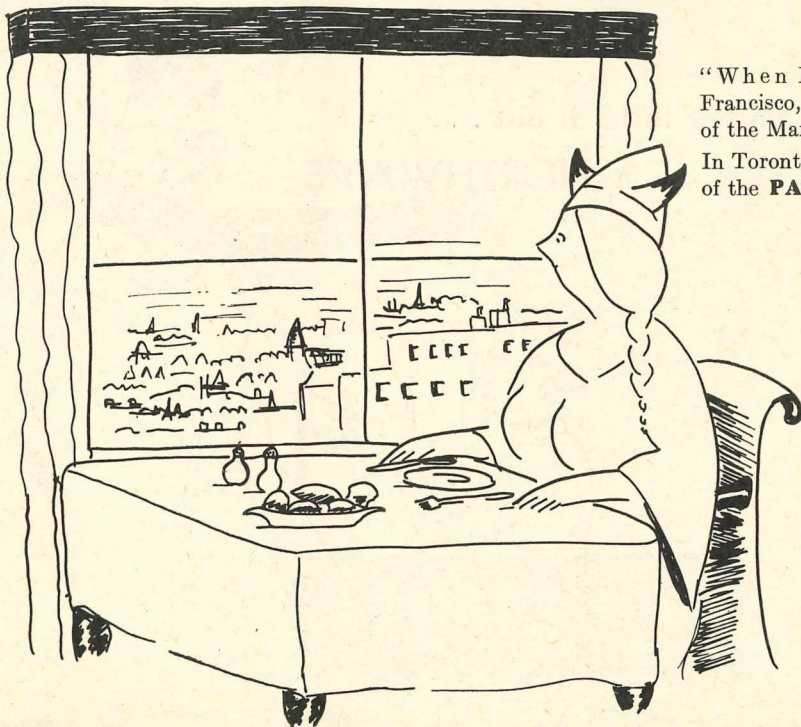
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MARGARET KERR, a native Torontonian, won attention first in the Kiwanis and C.N.E. musical competitions. She sang the title role in the C.B.C.'s production of "Carmen," and will shortly appear as contralto soloist in Beethoven's "Missa Solemnis."



WILLIAM B. WILLIAMS served six years overseas with the Canadian Army and on discharge returned to his native Hamilton to concentrate on a singing career. He was awarded top prize for male singers at last year's Kiwanis Music Festival.

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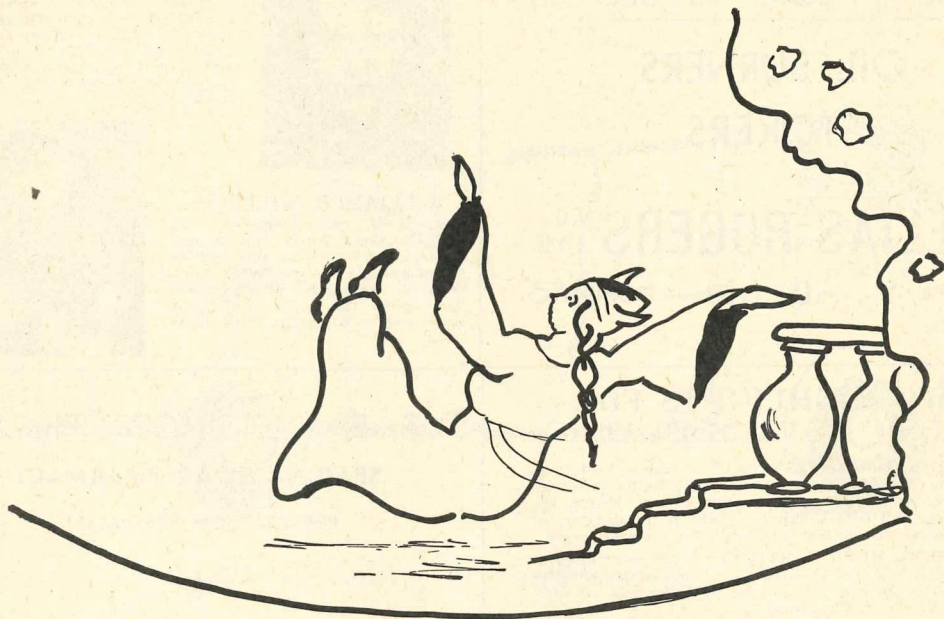


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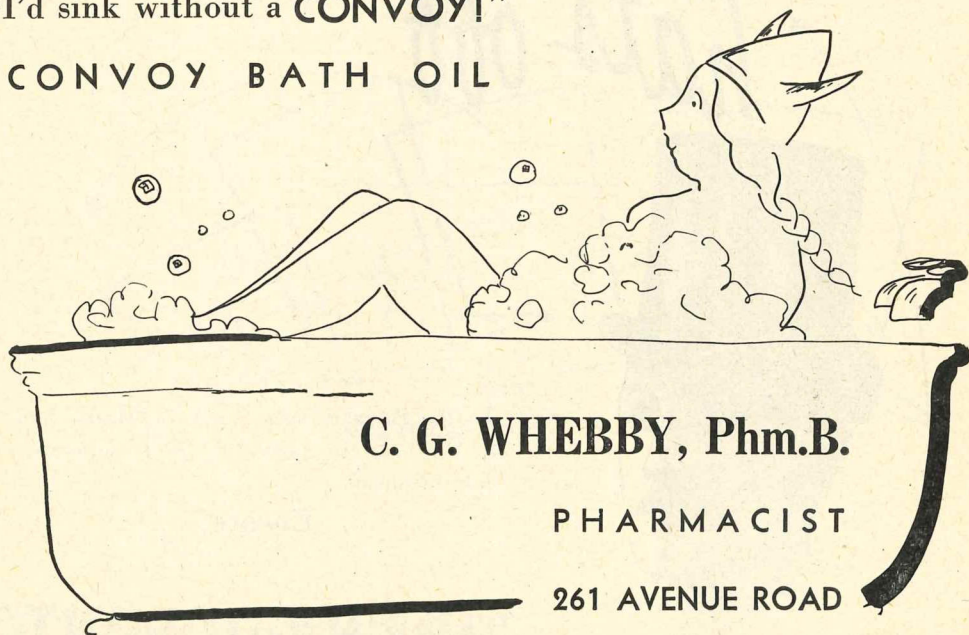
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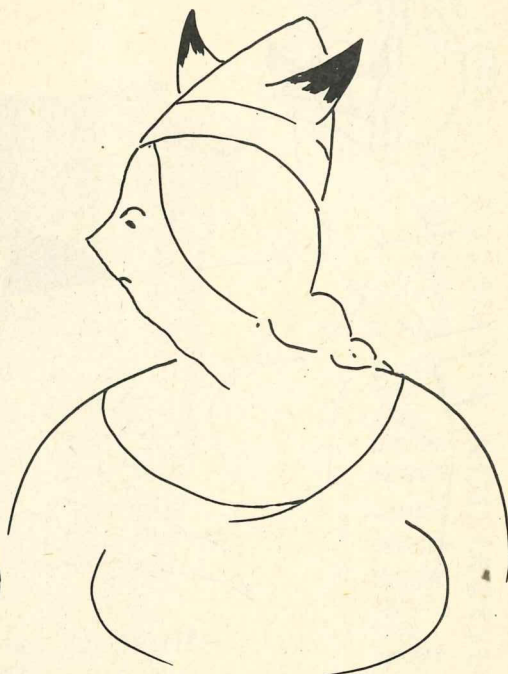
a native of Montreal, was persuaded into a career by clients of the milk-delivery firm where he worked as a youth. He toured overseas with the Canadian Army Show, and after the War studied singing in New York, where he appeared in leading operatic roles at the New York College of Music. He has made radio appearances on "Borden Cavalcade" and "The Northern Electric Hour."

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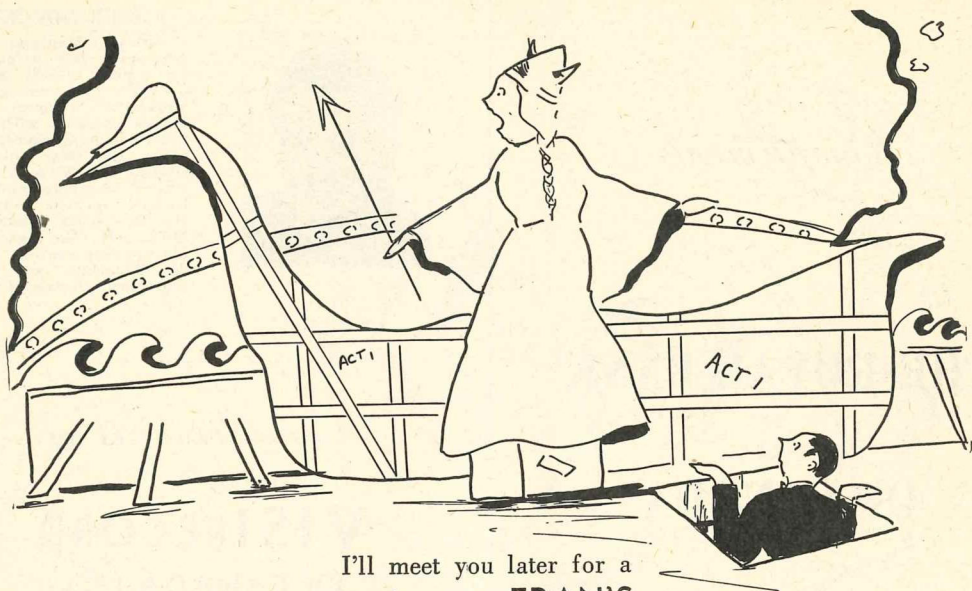
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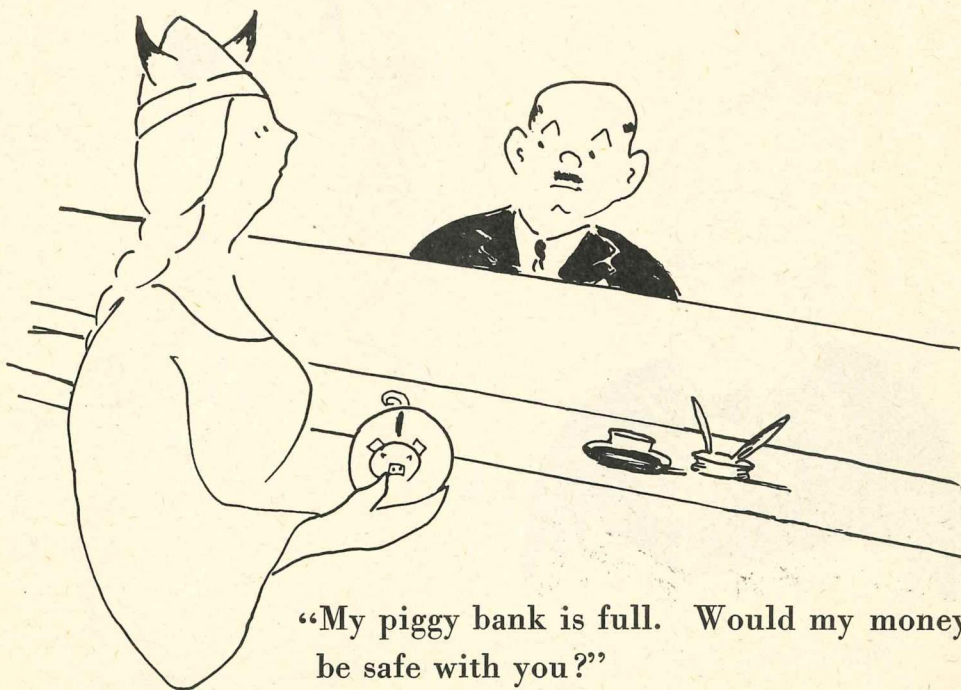


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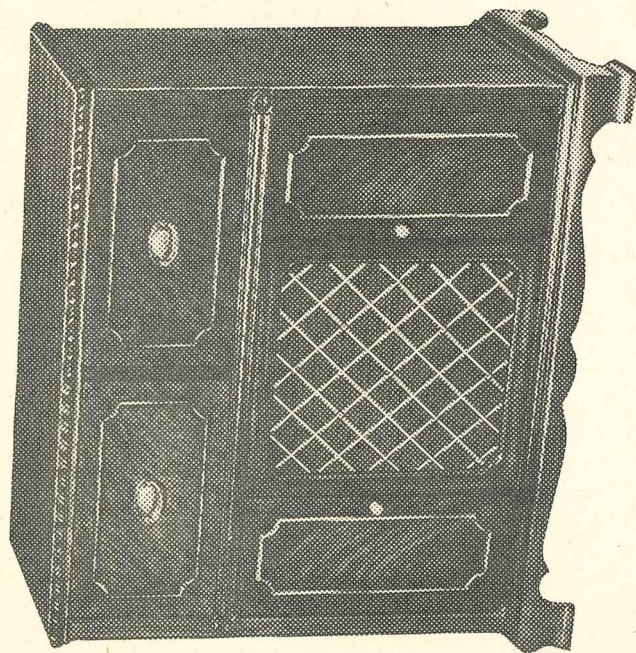
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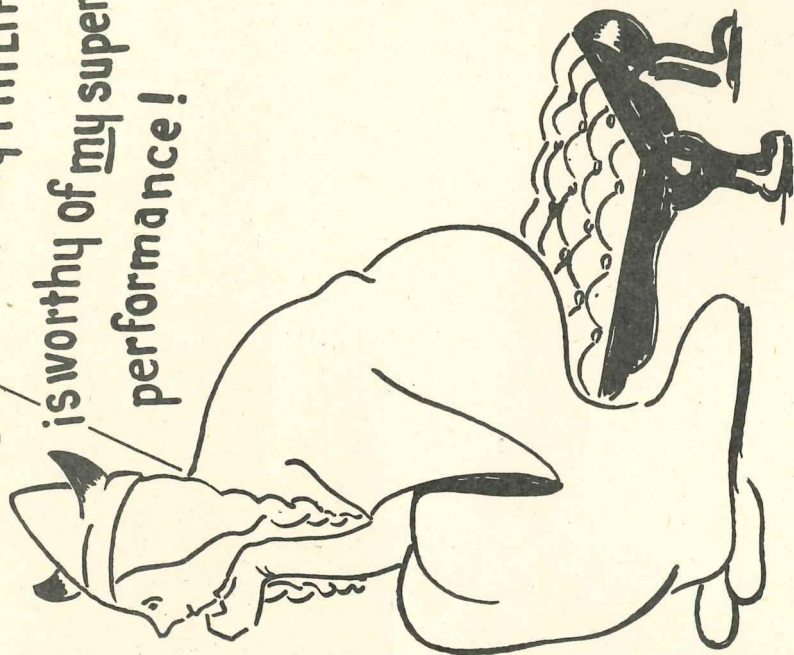


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